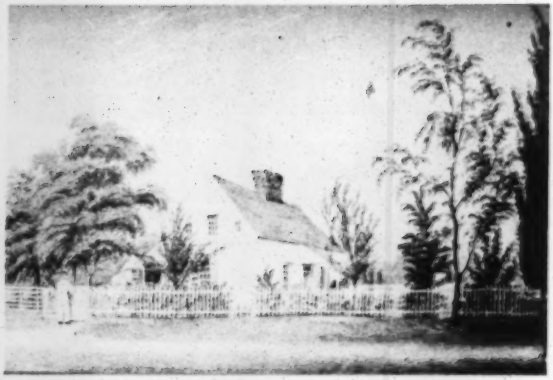
Historic Preservation

Sunnyside on the Hudson

Quarterly of the

National Trust for Historic Preservation



George Harvey's watercolor of the salt-box cottage that Irving bought in 1835 and expanded into the romantic *Sunnyside*.

A watercolor, also by Harvey, of *Sunnyside* in 1836, after its first remodeling by Irving.

Cover: "Summer Afternoon, Sunnyside," a watercolor by J. Henry Hills, 1878.

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The home of novelist Ellen Glasgow, Richmond, Va., has been the property of the Association for the Preservation of Virginia Antiquities since her death in 1946.

The boarding house which Thomas Wolfe's mother ran, figured prominently in *Look Homeward Angel* as Eliza Gant's *Dixieland*. It is open to the public under the auspices of the Asheville, N. C., City Parks and Recreation Department.

1880 photograph of the *Old Manse*, Concord, Mass.

Birthplace of Sidney Lanier, Macon, Ga.

"What Good is a Poet's House?"

"Let's save more homes of the men of mind and spirit; the poets and philosophers are left to the school books, but the Presidents' homes are preserved," wrote Mrs. Ernest Ives, sister of Gov. Adlai Stevenson, in supporting a campaign to make Vachel Lindsay's residence a memorial.

"What good is a poet? What good is a poet's house?" asked the Rev. Richard P. Grabel, chairman of the Association for the Preservation and Restoration of the Vachel Lindsay House. "It is only good to remind us of what good is a poet? A poet is good to give us words to express deep longings in our souls. To remind us that, whatever the event, greatness is always possible; to set our feet toward the golden tomorrow. Let us acquire and restore this house so that the grandsons of our sons will not say of us that we were too blind to see the value of one of our richest cultural monuments."

"This house" is in Springfield, Ill., just south of the grounds of the Governor's Mansion. Built in 1850 by Clark M. Smith, husband of a sister of Mary Todd Lincoln, the Lindsay House is four blocks south and west of the Lincoln House. The Lincoln family were often guests in this 12-room residence, and it was here that a farewell reception preceded Mr. Lincoln's departure for Washington and the momentous duties of a newly elected President of the United States. The Illinois State Journal of November 11, 1879, announced the birth of Vachel Lindsay in one of the high-ceilinged bedrooms of the Lindsay House: "Dr. Vachel Thomas Lindsay now has a son to help him in his profession. The young Nicholas Vachel arrived last night." The original structure stands as it did that night—with the addition of an extension in the rear. Outside the streets of the city are no longer the "sea of mud" the family deplored; but inside are the furnishings, books, and pictures as the Lindsays knew and loved them. Long a center of social, educational, and philanthropic activity, the house will be restored by the Association as a center for community gatherings, a source of cultural inspiration, a place of study and research, a museum of Americana, and a link with the past for the citizens of Springfield and the many others who visit the historic sites of the "Land of Lincoln." Vachel tried first to become a doctor and later a painter, but instead became a poet. Two of his best-known poems are *Congo* and *General William Booth Enters Into Heaven.* "At the Altgeld dinner in Chicago," says Carl Sandburg, "I read his poem *Eagle Forgotten;* for the Illinois motion picture I read his *Abe Lincoln Walks at Midnight.* Both of these grow on me as the years pass. I rate them among the supremely great American poems."

Sunnyside, home of Washington Irving in Tarrytown, N. Y., has been open to the public for more than a decade. Members of his family lived there until 1945, when it was purchased by John D. Rockefeller, Jr. Substantial restoration work was done at that time. About 35,000 a year now visit the house where the author of *Rip Van Winkle* and *The Legend of Sleepy Hollow* did much of his work and where he enjoyed rural life. The care with which Irving's collateral descendants protected *Sunnyside* for a century resulted in the dwelling being intact and in excellent condition after a hundred years of active family use. The *Sunnyside* of Washington Irving was the third house that was built (or rebuilt) on or near the present site.

Irving affixed the date 1656 to the west gable of his house, indicating the year he believed the original dwelling had been built. The first house was burned in the Revolution and a second building, replacing it, was constructed in the 1780's. This second building, a saltbox cottage, was purchased by Irving in 1835 and greatly altered. About a month after Irving purchased the house and ten acres of ground, he wrote a relative that his idea was "to make a little nookery somewhat in the Dutch style, quaint, but unpretending . . . to put some simple furniture in it, and keep it as a nest, to which [he could] resort when in the mood." Later *Sunnyside* was described by Irving in *A Chronicle of Wolfert's Roost* as "a little, old-fashioned stone mansion, all made up of gable ends, and as full of angles and corners as an old cocked hat." Clay Lancaster writes that "Irving's *Sunnyside*, finished in the autumn of 1836, was an eclectic building, combining classic arches, moldings and pilasters on the inside, with Italianate quoins, Gothic revival dripstones, a traceried porch, bargeboarded dormers, and Tudor chimneystacks on the outside. The crowstepped gables, the date and the apex ornaments were the sole Dutch elements that could remind the owner of the New Netherlands architecture he had seen as a child when residing in New York." His architect had been George Harvey, an English landscape and still-life painter residing in the district. An addition was built on *Sunnyside* in 1847 after Irving's return from his four years' diplomatic mission to Spain. Once more George Harvey was consulted for plans. The addition was neither Dutch nor Gothic revival. The flaring roof of the square tower looked Oriental, which gave it the nickname "pagoda." Once in defense of the 1847 wing against friendly accusations, Irving wrote: "As to the *pagoda* . . . it is one of the most useful additions that ever was made to a house, besides being so ornamental. It gives me laundry, store rooms, pantries, servants' rooms, coal cellar, etc., etc., converting what was once rather a makeshift little mansion into one of the most complete snuggeries in the country. . . . The only part of it that is not adopted to some valuable purpose is the cupola, which has no bell in it, but is about as serviceable as the feather in one's cap; though, by the way, it has its purpose, for it supports a weathercock brought from . . . a windmill which they were demolishing at the gate of Rotterdam, which windmill has been mentioned in Knickerbocker. I hope, therefore, I may be permitted to wear my feather unmolested."

Stevenson House is a state historical monument in Monterey, Calif. Since the Mexican era the two-story house had sheltered families of wealth, government officials, simple working folk, artists, writers, and fishermen. The original portion of the building dates from the late 1830's, when it was the residence of Don Rafael Gonzales, first

"Washington Irving and His Literary Friends at Sunnyside," was painted by Christian Schusselle from photographs in 1864, five years after Irving's death. Among the 19th-century writers assembled are Oliver Wendell Holmes (second from left), Nathaniel Hawthorne (fourth from left), Henry Wadsworth Longfellow (leaning on chair), Washington Irving (in center chair), Ralph Waldo Emerson (with clasped hands), William Cullen Bryant (fourth from right), and James Fenimore Cooper (second from right).

Brer Fox and Brer Rabbit

administrator of customs of Alta California. Juan Girardin, pioneer French resident, and his wife, Manuela Perez, became its owners in 1856. They made some additions and other changes and rented the spare bedrooms to roomers. One of these, Robert Louis Stevenson, occupied a second floor room opening onto the patio veranda during part of the autumn of 1879. He had come to Monterey to be near Fanny Osbourne, who a few months later became his wife. Poor, unknown, and in frail health, he was cared for by Jules Simoneau, in whose restaurant he had his one real meal of the day. For articles contributed to the local papers, Stevenson received two dollars weekly. One, entitled "The Old Pacific Capital," is an accurate picture of Monterey in the late 1870's. The building has been restored as a house of its period, with several rooms devoted to Stevensoniana.

At Saranac Lake, N. Y., the Robert Louis Stevenson cottage is open to visitors daily from June to September. The village of Saranac Lake, on Lake Flower, is famous as both a health and recreation resort, summer and winter. Dr. Edward L. Trudeau gave the village its first prominence when he discovered a practical cure for tuberculosis through personal experience. Stevenson was one of his patients during the winter of 1887-88.

Once upon a time, tiny Sis Wren built a little nest in a mail box in front of a large gabled house out in West End, Atlanta. Little did she know it, but Sis Wren was to achieve fame for naming Joel Chandler Harris' house "The Wren's Nest." The little bird had suggested to him the name for his home, which was to become famous for the Uncle Remus stories, read and loved around the world. "Snap Bean Farm" was the garden in which cavorted Brer Rabbit and Brer Fox and all the critters—Miss Meadow and the Gals—and Uncle Remus and the Little Boy; stories that were to bring joy to countless children and grownups. The *Wren's Nest* and *Snap Bean Farm* are now owned by the Uncle Remus Memorial Association. The house is a large two-story frame structure, with many gables and ornamented wooden scroll work. The interior, especially the study, where the Uncle Remus stories were born, is retained as it was when Harris gathered his friends around him. Among them were the orator Henry Grady; the "sweet singer in poems," Frank L. Stanton *(Mighty Lak' a Rose);* the soldier and editor, Capt. Evan P. Howell; and poet James Whitcomb Riley. Both Harris and Stanton were editorial writers on the Atlanta *Constitution* of which Captain Howell was managing editor. It was Grady who brought Harris to Atlanta, and it was Howell who suggested to Harris that he undertake Negro folklore and animal stories. The garden at *Snap Bean Farm* is a sloping lawn with tall shade trees and creeping vines. On one side of the house is a walk of pink Georgia marble slabs, on each of which is inscribed the name of an Atlanta writer. Inside the house are autographed pictures of famous personages and a number of the original works of

Harris, who in addition to Uncle Remus stories wrote southern sketches and short novels.

The birthplace of novelist, Sarah Orne Jewett (1849-1909), South Berwick, Me., is owned and exhibited to the public by the Society for the Preservation of New England Antiquities. The house contains a fine staircase, paneling, and early wallpapers of various periods. Miss Jewett's bedroom-study has been left as she arranged it. She was the daughter of a physician, a Bowdoin graduate and a man of culture, who became for her a companion and guide. "When I was perhaps fifteen," she said, "the first city boarders began to make their appearance near Berwick, and the way they misconstrued the country people and made game of their peculiarities fired me with indignation. I determined to teach the world that country people were not the awkward, ignorant set those people seemed to think. I wanted the world to know their grand simple lives; and, as far as I had a mission, when I first began to write, I think that was it." In 1869 she printed the first of her stories in the *Atlantic*, which in 1873 also published the first of the sketches later collected in *Deephaven* (1877). A succession of volumes followed, including *A White Heron and Other Stories*.

"Here Was Born Eugene Field, the Poet," is the inscription marking the house at 634 South Broadway in St. Louis, Mo., where Eugene Field was born and lived until six years of age. Although three stories high, the house has but six rooms. The first two floors house the Eugene Field memorial, while the third floor is used for caretaker's quarters. The garden, added in 1937 when the house was restored, is an attraction in a highly industrialized area. The house is owned and maintained by the St. Louis Board of Education and visited by many school

Field's great grandchildren watch his mechanical toys perform; the acrobats twist and turn on the bar, and the bird flaps his wings and sings.

children. Members of the St. Louis Association for Childhood Education have established a traditional Christmas of the late 1800's in the Field House. About 12 years ago they gathered what they had to make a Eugene Field Christmas, one for children and fun. There was little to start with: no tree trimmings and only two mechanical toys from Field's original collection to place under the tree. Many toys and Christmas decorations from the 1850's have been added since the original "Mr. Field's Christmas," making an outstanding display each holiday season.

Concord, Mass., can claim more literary "greats" than probably any other American town of comparable size. Emerson's home is on the road along which the British regulars retreated to Boston. When he was an elderly man, his house caught fire one night, and only through the united efforts of his fellow townspeople were his precious books and manuscripts rescued. The house was badly damaged and Emerson's insurance covered less than half the loss; but friends announced that a fund had been raised, part of which was to pay for a trip abroad and part for rebuilding. On the day

Emerson was due to return from his trip, the Concord people, uncertain as to which train he would take, asked the engineers to signal if he were on board. When the warning was heard from the 3:30, his friends gathered at the depot. "Is this a public holiday?" asked Emerson in bewilderment as he looked at the crowd. Then he heard the band playing "Home, Sweet Home" and the cheers, and realized they had gathered to greet him. Under a triumphal arch of flowers he was driven to his old home which his neighbors had rebuilt and refurnished just as before.

Across the street from Emerson's house stands *Orchard House* where Louisa May Alcott wrote *Little Women*, the fictionalized story of the four Alcott sisters' girlhood, which brought her fame and prosperity after many lean years of believing herself a failure. Her father, Bronson Alcott, though a man of culture and advanced educational ideas, had difficulty making a living and the family knew many homes, including several in Concord where the lively, imaginative girls were very popular. Emerson was a close friend of the family, and Louisa's first book, *Flower Fables*, was written for his little daughter Ellen. When the Alcotts bought *Orchard House*, it was a tumbled-down wreck, but under their energetic hands it came to life and remained their home for 25 years. One of Louisa's great joys after she became successful was in being able to install a furnace. Standing near *Orchard House* is the building where Bronson Alcott conducted his Summer School of Philosophy.

Nathaniel Hawthorne lived in two of Concord's houses. One of these was the *Manse*, now owned by the Trustees of Reservations (a Trust member), where he spent three of the happiest years of his life after his marriage to Sophia Peabody; the other was *The Wayside* to which he returned in later years. To the brooding, introspective Hawthorne the most attractive feature of *The Wayside* was its large cupola in which he locked himself to write for hours in solitude. Louisa Alcott and Margaret Sidney, author of *The Five Little Peppers*, at one time also lived in *The Wayside*.

A natural memorial to another Concord man is Walden Pond beside which Henry David Thoreau lived for 26 months. The little cabin which he built with the assistance of friends cost twenty-eight dollars, twelve cents, and a farthing. Among its meager furnishings were three chairs, one for solitude, one for a companion, and one for a crowd. Thoreau threw away his only ornament, a paperweight, because it needed dusting. Bronson Alcott and the Alcott girls were among the many who came to visit Thoreau in his cabin, and the village children delighted in sharing his simple meals and watching his ways with wild creatures. In time, he gave up the cabin in order to manage Emerson's household while the latter went abroad. Today Thoreau's book, *Walden*, is world-famous, but only a little cairn of stones marks the site of the cabin. Walden Pond has been the center of a controversy since 1957, when Middlesex County Commissioners made plans to turn it into a public bathing beach and have been opposed by a committee of the Thoreau Society who organized a "Save Walden Pond" campaign.

James Fenimore Cooper is associated with Cooperstown, N. Y., a pioneer settlement to which his father gave his name and where the writer was reared. James was the youngest son of Judge Cooper. At first, with his four brothers and two sisters, he lived in a frame house his father had built in Cooperstown to receive the family in 1790. Nine years later they all moved into *Otsego Hall*, the noblest mansion west

"Elizabeth Fenimore Cooper, Seated in Otsego Hall," painted by Freeman. The house in which the Coopers lived before moving to *Otsego Hall* is now headquarters of the Burlington (N.J.) Historical Society. It is said that Mrs. Cooper was determined not to move and that her husband had to lift her, chair and all, into an ox-cart where she sat all the way to Cooperstown.

of Albany, with a view which included the whole length of Lake Otsego. Cooper was the first novelist to depict on a grand scale the American wilderness and the civilization of our frontier. Scene of *The Spy,* one of his earliest novels, was Cooper's own New York, whose mountains, lakes, and wilderness trails he had well learned in his boyhood. Those boyhood experiences also furnished him the setting for his most famous series of novels, the Leather-Stocking Tales: *The Pioneer, The Last of the Mohicans, The Prairie, The Pathfinder,* and *The Deerslayer.* Two of the five books have the Otsego country for their setting. *The Deerslayer* (1841) depicts the lake before white civilization had touched it and when Council Rock was an Indian meeting point. The book has given such place names in and about the Lake as Point Judith, Natty Bumppo's Cave, Hutter's Castle, and Leatherstocking Falls. *The Pioneers* (1823) has its setting in Cooperstown as it was in Cooper's own boyhood. Judge Templeton is a slightly disguised Judge Cooper, his father. This work and a short history of the community which Cooper wrote in 1838, *The Chronicles of Cooperstown,* are among the best sources on the early days in the village. After several periods of residency at *Otsego Hall,* the novelist spent his last years in Cooperstown. He died in 1851 and two years later *Otsego Hall,* with the Gothic crenelations he had added to give it an old-world look, burned to the ground. A room in Fenimore House, site of the New York State Historical Association, is devoted to James Fenimore Cooper. Included in the exhibition are his personal belongings, manuscripts, and paintings which generated from his novels. One painting is by Dunlap from Church's dramatization of *The Spy;* one by John Quidor and another by Thompkins H. Matteson, picture scenes from *The Pioneers.* There is also a masterpiece by Thomas Cole, depicting a scene from *The Last of the Mohicans.*

Thomas Wolfe (1900-38) was born and brought up in Asheville, N. C., son of a stonecutter. His father, mother, brothers, and sisters, the drab life of the family, and his own unhappy early

years are vividly portrayed in *Look Homeward Angel.* The boarding house that Wolfe's mother ran and which figured prominently in the novel is owned by the city of Asheville and is open to the public under the auspices of the City Parks and Recreation Department. It was purchased in 1958 from the Thomas Wolfe Memorial Association which had owned the house since 1949. Wolfe, for two decades one of America's leading novelists, combined realistic detail and frankness with an insatiable romantic temperament, expressing vehemently the questioning and confusion of American youth. —T. B. M.

One of the marble angels at Gant's Shop, referred to in *Look Homeward Angel.* It is in a cemetery at Hendersonville, N. C.

TRUST PRESIDENT RESIGNS

Richard H. Howland's resignation as president of the National Trust was announced April 20 by David E. Finley, chairman of the Board of Trustees, to take effect September 1. The resignation was accepted with great regret at a meeting of the Trust's executive committee. A unanimous resolution was passed by the Committee, expressing gratitude for Dr. Howland's four years' service, during which period the number of organizations affiliated with the Trust increased from 172 to 326, and the individual membership has almost doubled.

"We are grateful to Dr. Howland for his distinguished and untiring service to the National Trust during the past four years," Mr. Finley stated. "Not only has our supporting membership almost doubled, but the preservation and educational activities of the Trust have been greatly expanded. Dr. Howland's plans for the future, we understand, will enable him to pursue his interests in fields allied to architectural history and historic preservation."

HOUSING ACT AMENDMENT

Senator Estes Kefauver (Dem.-Tenn.) has introduced a bill, S.3148, to amend the Housing Act of 1949 in the interests of historic preservation. The bill would permit the Housing and Home Finance Agency to donate to any public or non-private organization any real property not exceeding one acre acquired in an urban renewal area, if the administrator finds that the property has historic significance of general interest, and if such property is to be preserved on a non-profit basis as an historical site or monument. A companion bill has been introduced into the House of Representatives by Representative Howard Baker (R.-Tenn.).

A painting of Woodford Mansion as it appeared more than a hundred years ago.

THE NAOMI WOOD COLLECTION

The Naomi Wood Collection (a Trust member) of colonial household furnishings is housed in *Woodford Mansion*, one of the Fairmount Park mansions in Philadelphia, Pa. The collection includes antique furniture, rare books, silver, china, fans and writing materials, foot warmers, candle boxes, unusual clocks, and antique paintings and prints—in fact, everything to provide a complete and lived-in atmosphere. The kitchen contains rare Pennsylvania Dutch ware and furniture, and a second-floor living room is furnished entirely in maple, from candlestands to a panel-backed maple settee. This unique combination of furnishings and Colonial country seat is open free to the public every day except Mondays.

Woodford Mansion is one of the survivors of the group of early houses built in what is now Fairmount Park but was originally wooded countryside and farmland some distance from Philadelphia. Preceded by the stone farmhouse which still stands beside it, *Woodford* was first a one-story brick structure of three rooms, its parlor often called "one of the handsomest Colonial rooms in America." Before the Revolutionary War an addition had been made of a separate staircase hall and a second story with a large Palladian window. A kitchen wing was added later.

After ownership by Abel James, one of the consignees of the tea ship, "Polly," *Woodford* was the property of William Coleman, friend of Franklin, a Philadelphia merchant, and a judge of the Court of Pennsylvania. Following his death in 1769 and a short intervening ownership by Alexander Barclay, Comptroller of his Majesty's Customs at the Port of Philadelphia, the estate was bought by David Franks, a Crown agent, whose daughter Rebecca was a renowned Tory beauty and wit. Confiscation of the property in 1780 followed gay entertainments in the house during the Revolution. In 1868 *Woodford* came to the City of Philadelphia as part of Fairmount Park. Restored by the Naomi Wood Estate and furnished with her collection, it is now open to the public under the auspices of the Estate and the courtesy of the Commissioners of Fairmount Park.

In commemoration of the opening of the Collection to the public 30 years ago, a series of receptions are being held during 1960 by the trustees of the Naomi Wood Collection at *Woodford*. The Collection will also be viewed in a new program of visitation to the Fairmount Park houses during the summer of 1960, directed by the Philadelphia Museum of Art. Bi-weekly bus trips from central Philadelphia are scheduled to go to *Woodford* and other old mansions preserved as part of the Park. Although the museum looks upon the Park mansions as adjuncts to its gallery, this will be the first group effort in many years to make them more readily available for public inspection.

BIRTHDAY DINNER

Thomas Jefferson's custom of "mitigating business with dinner" was observed at *Monticello* on April 11, when 22 guests assembled around his dinner table to observe the 217th anniversary of his birth. Present were the officers, board of directors, and staff of the Thomas Jefferson Memorial Foundation, the president and representatives of the University of Virginia, and six newly appointed Thomas Jefferson Fellows of the University. The guest of honor was the Hon. Adlai E. Stevenson, who the next day delivered the Founder's Day address at the University.

The first authentic Jefferson menu to be served at *Monticello* in this century was selected by Mrs. Helen Duprey Bullock, historian of the National Trust and author of *The Williamsburg Art of Cookery*. Walter Muir Whitehill, director and librarian of the Boston Athenaeum, chose the wines from those that were available from the vineyards known to the connoisseur-president. A small illustrated booklet for the occasion was prepared by Julian P. Boyd, of Princeton University and editor of the *Papers of Thomas Jefferson*, and included the names of guests, the menu, the program, and "Thomas Jefferson's Notes on Wine."

The Menu

Oeufs farcis *Amontillado*
Filets d'Anchois Cresson
Consommé *Amontillado*
Rôti d'Agneau *Château Lafitte 1953*
Confiture de Groseilles
Pilaff de Riz oriental
garni macis, pignons et pistaches
Petits pois à la francaise
Salade panachée
Crème Brûlée *Porto*
Biscuit de Savoie

Toasts

To the President of the United States:
Mr. Houston

To the Memory of Thomas Jefferson:
Mr. Hildreth

To the Guest of Honor: Mr. Whitehill
Response: Mr. Stevenson

NEWS OF MEMBERS

Grady Clay of the Louisville *Courier-Journal* won one of the two $500 prizes in the American Institute of Architect's Seventh Annual Journalism Awards Competition. Clay's prize-winning "Metropolis Regained" in the July 1959 issue of *Horizon* was selected by the jury "because it stood out as a thoughtful, well-written article on the future of the American city which managed to tell a story to a non-architectural audience without talking down to them."

February marked the end of a five-year tenure as president of the Tombstone Restoration Commission for Mrs. Edna Landin. Her report to the membership included details of the year's operation and highlights of accomplishments from 1955-60. She cited the designation of the old courthouse as a state historical monument as the Restoration's greatest accomplishment. The Arizona Parks Board officially made the courthouse a state monument last August. Among other notable accomplishments in 1959 were saving the old firehouse on Toughnut Street, successfully resisting installation of ultra-modern street lighting in the restoration zone, and working with city officials to acquire old style street light fixtures from Tucson. Total income for the year from membership, admission to the museum, and sales at the Restoration office was $8,331.10. During Mrs. Landin's five years as president,

the restoration of Tombstone's old courthouse reached a point which permitted occupancy of the first floor. The Restoration office and museum were moved there, and rooms were designated for the public library and for general meetings.

Samuel Wilson, Jr., F.A.I.A., past president of the Louisiana Landmarks Society, has been appointed chairman of the Committee for the Preservation of Historical Buildings of the American Institute of Architects. He succeeds Earl H. Reed, F.A.I.A., of Chicago, now chairman emeritus.

The magazines, *Junior Scholastic*, *World Week*, and *Senior Scholastic*, have recently recommended that school children throughout the country visualize life in early America by trips to various museums. Attention was called to Mystic Seaport, Conn.; Coronado State Monument near Albuquerque, N. M.; Colonial Williamsburg; the Farmer's Museum and Fenimore House at Cooperstown, N. Y.; Greenfield Village and Henry Ford Museum at Dearborn, Mich.; New Salem State Park near Springfield, Ill.; Old Harmony in Ambridge, Pa.; Old Sturbridge Village and the Saugus Ironworks Restoration in Massachusetts; and the Shelburne Museum in Vermont.

The Louisiana Landmarks Society has allocated $400 to enable Samuel Wilson, Jr., to collaborate with Leonard V. Huber, in a survey of a representative block in the Vieux Carré as a pilot study, to be followed by a similar survey of the entire area. The block selected is bounded by Royal, Bourbon, Conti, and St. Louis Streets. The material compiled includes photographs, historical information, and an evaluation of each building in the square surveyed. It has been estimated that a similar study of the entire Vieux Carré would cost approximately $50,000.

The King of Prussia Historical Society, King of Prussia, Pa., was recently given a grant of $1000 by the Ellis L. Phillips Foundation toward the completion of the Roberts School. The $1000 will be stretched as far as possible by the continued use of volunteer services of members of the Society and public-spirited members of the community, according to Dr. Robert D. May, president.

One thousand Boy Scouts, Explorers, and their leaders made the sixth annual U. S. Grant Pilgrimage to Galena, Ill., on April 30. Since the first Grant Pilgrimage in 1955, more than 2000 scouts have earned and wear a U. S. Grant Award. Two state memorials, preserved by the Illinois Department of Conservation, were on the list of places visited. These are the Grant Home, presented to General Grant as the climax of his welcome home on August 18, 1865, and the Old Market House. A "Graphic Exhibit of Illinois Architecture" is now housed here, where hoop-skirted matrons, miners, and Indians once mingled. During the pilgrimage, an Illinois State Historical Society marker was unveiled at the DeSoto House. Opened in April 1855, the five-story, 240-room DeSoto House was "the largest and most luxurious hotel in the West." It was constructed at a cost of $85,000 and furnished "with a New York elegance" for an additional $15,000, and was considered one of the wonders of the Northwestern territory. Abraham Lincoln and Stephen A. Douglas both spoke from its balcony, and Ulysses S. Grant maintained his 1868 presidential campaign headquarters here. By 1880 Galena's prosperity had faded, and the hotel's two upper stories were removed. Also reduced by 37 feet, the DeSoto House today is one-third its original size. Its 70 remaining rooms have been adapted for present-day use.

Six additional historic structures have been given date markers by the Schenectady County Historical Society. Since the story in Volume 10, No. 4, 1958, informed our readers of the emphasis being given to the historic four-block area of the city known as Old Schenectady, no house of significant historic interest has been removed or materially altered.

Having once housed Cataract Engine 6, a hand-pumper, and Hose Cart 7, the 1886 firehouse at Nantucket, Mass., will become a museum for a permanent historical exhibit. The owner, Miss Edith M. Bartlett, presented the structure to the Nantucket Historical Association as a memorial to her father and mother. The Association has appointed a committee to work out plans for restoring and preserving the structure and land, and recommend the best way to use it as a public exhibit. The firehouse originally cost the town $412.62 and was in use until 1931.

1960—VISIT USA YEAR

When President Eisenhower on September 26, 1958, by proclamation established 1960 as "Visit USA Year," he officially inaugurated a campaign designed to make 1960 the greatest travel year in our nation's history. 1960 was selected in view of the evidence of growing desire by people in many countries to visit the United States. Jet-plane service would be well established. New ships would be in service. Improved economic conditions in many countries would aid the program. The calendar of events of "1960—Visit USA Year" has been led off with the VIII Winter Olympic Games in Squaw Valley, Calif. Thousands of fairs, fiestas, rodeos, sports events, garden shows, historic tours, outdoor dramas will make up regularly scheduled and special events throughout the nation.

NATO, the National Association of Travel Organizations, has distributed a *Travel USA Portfolio* for "1960—Visit USA Year." Copies of the four-pound, 240-page portfolio have been made available to travel agents, tour operators, and transportation companies in foreign lands, and to all United States embassies, consulates and United States Information Agency reading rooms. The portfolio will make available to those in other countries who sell and direct travel, and often to individuals who are prospective travelers, the detailed information about travel attractions, services, and facilities in the United States, which has been notably inadequate or completely unavailable in foreign countries. Copies of the portfolio will be placed on ships and planes to assist visitors approaching the U.S.A. in planning details of their visits.

All segments of U. S. travel industry are represented in the portfolio. A page sponsored by Thomas Cook & Sons features the historic parks, sites, and monuments administered by the National Park Service. Another lists non-governmental historic houses and museums, including five National Trust properties and those of 90 National Trust member organizations. The supply of free copies has been exhausted but copies of the portfolio may be purchased for $10.00 each from the National Association of Travel Organizations, 1422 K Street, N.W., Washington 6, D. C.

Recognizing that visitors who come from far distant places generally plan to visit other countries in North America in connection with a trip to the States, NATO also included a section devoted to travel in neighboring countries—Canada, Mexico, the Caribbean, and Bermuda.

Attention is being devoted in 1960 to the opening of reception centers for foreign visitors in principal cities.

Hotel associations in many cities are impressing on their members the need for special service to foreign visitors, including the availability of staff members capable of speaking the various foreign languages.

The National Association of Travel Organizations is also continuing the production and distribution of its folder, "Invitation to Visit the USA." This is printed in seven languages and is widely distributed by the Association and its member airlines, bus lines, ship lines, port cities, government agencies, including the U. S. Information Agency.

During 1960 Americans themselves are urged to travel more extensively within the United States and learn more about their great heritage. The expected increase in domestic travel is based upon the steady growth pattern which has seen U. S. spending for domestic travel rise from $15.03 billion in 1947 to $24.40 billion in 1958. The 1959 total is expected to top $25 billion, and the 1960 total to approach $26 billion.

Travel experts and government officials see the program as the beginning of an emphasis aimed at bringing more visitors to the States, thus placing international travel on a more even exchange basis. They also visualize the trend as a powerful force aimed at stimulating greater international understanding and world peace. Expenditures by U. S. citizens on travel abroad have increased from $691 million in 1947 to $2.14 billion in 1958. Expenditures by foreign visitors amounted to $342 million in 1947 and grew to $825 million in 1958. United States travel officials believe that conditions are now favorable to a great increase in travel from foreign countries to the United States, if existing restrictive regulations which hinder such travel are modified, or removed, and if a solid promotional effort is made to encourage such travel.

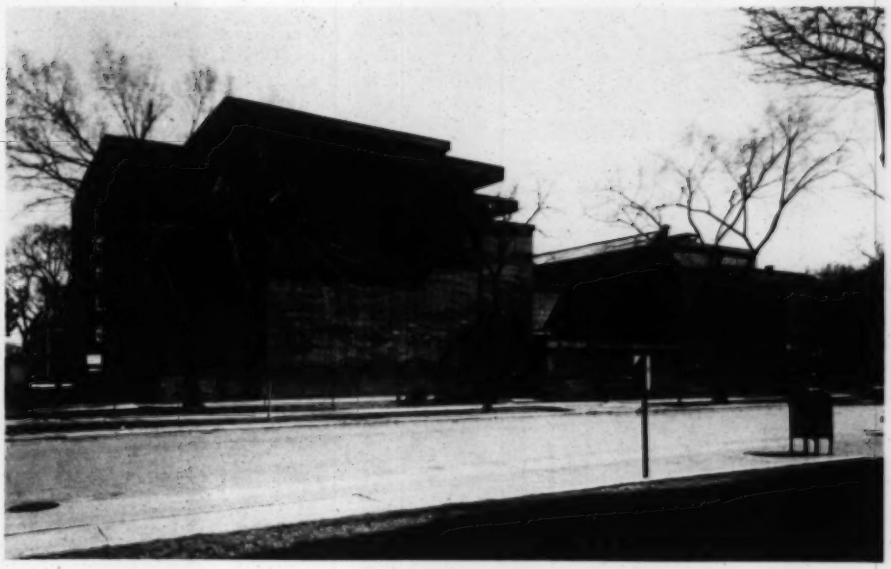
Canadians are our best travel customers, and their position will probably remain unchallenged. In 1958 an estimated 4,600,000 Canadians spent 48 hours or more in the United States. These Canadian visitors, plus a considerable number of overnight visitors from Canada, spent $425 million.

Mexico is the number two source of U. S. visitors, with 133,000 Mexicans spending 72 hours or more, and $144 million in 1958. The border cities, San Diego, Calexico, Nogales, El Paso, and Laredo benefit greatly from the short-term visits from Mexico.

Number three source for U. S. visitors is presently the Caribbean, Central and South America, considered as a unit. A total of 225 million visitors came from this area. Cuba supplied 71,000 in 1958; 39,000 came from the British West Indies; 115,000 came from all other parts of Central and South America.

The fourth source is presently the European and Mediterranean area, from which 190,000 visitors were attracted in 1958. United Kingdom, 64,000; Germany, 25,000; France, 18,000; Scandinavia, 18,000; Benelux Countries, 15,000; Italy, 11,000; all other European and Mediterranean countries, 39,000. Travel from the United Kingdom should increase greatly because of the removal of currency restrictions. The Germans are prosperous and can travel more extensively to the United States.

The Pacific area, Near East, and Africa is the fifth source from which came 57,000 in 1958. There is great potential in this field. Australians and New Zealanders are prosperous. 17,000 Australians and 4,000 New Zealanders came in 1958, and the trend is just starting. Japan was the source of 13,000 visitors in 1958, and this number may be substantially increased.

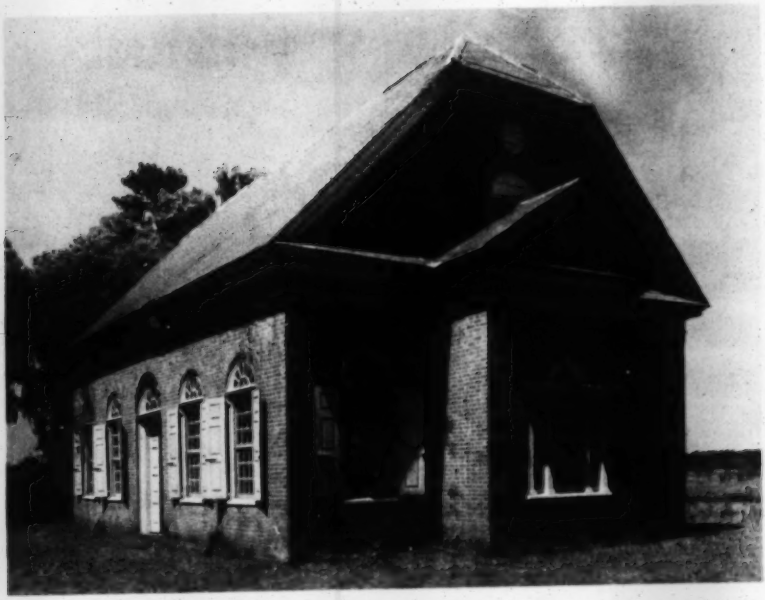


Unity Temple

Designed in 1906 by Frank Lloyd Wright, Unity Temple, Oak Park, Ill., is in deteriorating condition, and funds are being sought for its restoration. "It is the first monolithic concrete public building in the United States," writes William T. Herzog, architect and member of the building committee of the church. "With the exception of interior redecoration about ten years ago, the building is almost unchanged from its original design. Time and the elements, however, have taken their toll, particularly of the exterior walls and the roof area."

The building is owned by the Universalist Church in Oak Park and is without indebtedness. In a community in which the population is "on the move," the contributing membership is small, consisting of approximately 60 families. The structure is quite large, and a smaller building would be more suitable for the needs of the congregation. Income from pledges and all other funds, which is above the national average for church contributions, enables the congregation to meet expenses each year but does not allow for much more. During the past ten years a large portion of each annual budget has been spent on building repairs. An estimated $64,500 is still needed to preserve the structure for its architectural and historical value. It is fully anticipated that if funds are forthcoming for restoration of the building, the congregation will continue to assume responsibility toward maintenance in accordance with its financial ability.

There are many local examples of Frank Lloyd Wright's work, but most of these are private houses. The Universalist Church in Oak Park is one of the few Wright-designed buildings in the Chicago area available for architectural study inside and out.



Pumpkin - Pompion - "Punkin" Hill Chapel

Stabilization and repair funds of $9000 are being sought for the 1763 Pompion Hill Chapel, 20 miles north of Charleston, S. C. The structure is in good general condition; but if serious deterioration is to be prevented, repairs and refurbishing must be done as soon as possible. An anticipated gift of $2000 from the Episcopal Diocese of South Carolina failed to materialize, possibly because available maintenance funds are earmarked for buildings and establishments with active congregations, while services have not been held at Pompion Hill for several years.

Pompion Hill, locally pronounced "Punkin" (pompion is the archaic and dialectic form of pumpkin), is a high bluff, rising abruptly from the Cooper River. The chapel, 48 feet by 35 feet, was built in 1763 at a cost of 570 pounds. The Carolina Province allowed 200 pounds of the amount, and the rest was made up by private subscription. Gabriel Manigault, a great Charleston merchant planter, gave 50 pounds of this sum, and an additional 10 pounds for 950 red tiles that still form cross aisles through the pavement of herringbone brick.

In *Plantations of the Carolina Low Country*, Samuel Gaillard Stoney states, "the considerable care and talent that went into the architecture and construction of the building may be due to the work of Zachariah Villepontoux, whose initials are carved in both sides of the north and south doors. Villepontoux was then a renowned maker of brick at his Parnassus Plantation on Back River, and had but lately supplied those used for the building of St. Michael's Church in Charleston. He was a man of some prominence in his community, as vestryman of Goose Creek, and among others who worked with him and signed the Chapel was William Axson, later the principal builder of St. Stephen's Church in the St. James Parish.

"The design of the chancel and that of the pulpit were patterned after St. Michael's Church, then the most up-to-date example of church architecture. The pulpit, like much of the woodwork of St. Michael's, is of native red cedar, which, from the beginning of Charles-Town and the Carolina Colony, had been a favorite material for cabinet work of various sorts."

The chapel served a fair-sized community of small plantations which had developed between 1680 and 1700, owned mostly by Huguenots. Their first church, which became the Chapel of Ease of St. Thomas and St. Denis Parish, had been replaced by the brick Pompion Hill Chapel. Built of cypress wood on the same location in 1703, the earlier edifice was constructed with private subscriptions of parishioners and substantial assistance from Sir Nathaniel Johnson, Governor of the Carolina Colony.

Large plantations in the vicinity of Pompion Hill were the *Silk Hope Plantation* of Governor Johnson, Cacique John Ashby's *Quinby Barony*, and Benjamin Simons' *Middleburg Plantation*.

Left: Pompion Hill Chapel. At the pulpit end of the chapel is a wooden floor raised a step above the brick floor. The pews on this section were used by the white people, while the pews on the brick flooring in the chancel end of the chapel were set aside for the Negroes.

Progress, Preservation, A

"Brief for the Old Post Office," from an ar Louis Post-Dispatch and written by Buford ington University, St. Louis, Mo., and past Historians.

"The U. S. Custom House and Post Offi is and has influenced the erection of handsom bu Elevators as well as elaborate and beautiful s top. . . . It is one of the most beautiful and el in the city" (from Gould's *Handy Guide to S* taken from a watercolor, *ca.* 1871-2.

In this age of rapidly declining American cities, it seems strange indeed how few there are, like San Francisco and New Orleans, where citizens recognize, respect, and retain for active use their own unique accumulation of varied and expressive architecture. How many cities, on the other hand, desperately conforming, try to emulate the glamourized building symbols that flourish amid the wealth and on the vast scale of New York. Businessmen as well as disillusioned planners and urban economists all around the country are now questioning the "clean slate" policy through which St. Louis, perhaps more than any other city, has cleared away mile after mile of its inner core.

With unquestioned faith in the magic of new and bigger buildings, and in the laudable effort to stop blight and decay, St. Louis has come dangerously close to losing its individual character. Gone are the remnants of its French origin along the river and most of the cumulative reminders of its majestic days as Queen of the Mississippi. High-rise apartments at inhuman scale as at Pruitt Homes replace whole neighborhoods, with only lost bits and pieces remaining as in the Plaza Apartments site.

While it is tough on civic pride to admit mistakes, it is foolhardy to follow blindly a policy which is open to question not so much on the basis of history and sentiment, as on the grounds of economic and social dislocation. We can begin to see that the two are subtly interrelated. In a recent, countrywide survey of the plight of our cities, the January 1960 issue of the *Architectural Forum* summarizes the problem in this way:

"America lacks a controlling philosophy which considers its history as a continuity, its cities as a continuity, its architecture as a continuity. . . . The consequence is too much new building that disrupts instead of furthering city organization, too much new architecture that is not adjusted to the existing city picture, and new building that is not fitted for efficient conversion. . . ."

...n, And St. Louis' Old Palais

...rom an article published on February 28 in the St. ...y Buford Pickens, professor of architecture, Wash... and past president of the Society of Architectural

...Post Offi... is an imposing specimen of architecture ... handsome business buildings for blocks around. . . . ...d beautiful stairways lead from the ground to the ...eautiful and elegant buildings, in interior decoration ...y *Guide to St. Louis*, 1894). The photograph was ...-2.

During the last ten years several cities have tried to transplant the "piazza idea" *de novo* from St. Mark's Square in Venice where it has evolved, building by building, since the eleventh century. Transferred to our cities, the pristine piazza is created overnight upon the cleared space of a downtown square where, to be in vogue, it must serve as the launching platform for a glamourized, office building tower. Considered as an exercise in urban esthetics or as an advertisement for soap or whiskey the results have been highly successful. However, from the human point of view, the skyscraper piazza does not recreate the active space of the Italian prototype; it is not the magnet which attracts people in great numbers. . . .

We can admire the abstract beauty and applaud the piazza on Park Avenue; New York can afford such luxuries. But here in St. Louis it seems provincial for us to imitate; wiser and more civilized for us to take a second look at the potentially active space already existing in the exuberant Victorian structure bounded by Eighth, Olive, Ninth and Locust streets.

The degree of obsolescence in buildings is not directly proportioned to age; some reach this condition in 15 years, while others, with minor rehabilitation may continue to be usable after centuries. Obsolescence is measured in three dimensions: 1. physical, 2. mechanical, and 3. economic. The Old Palais is structurally sound in the first dimension, needs modernization in the second, and has all the advantages of plan and central location to qualify in the third. Those primarily concerned with downtown renewal should insist upon having a serious study by a team of sympathetic and competent specialists in the architectural and rental aspects of remodeling.

The U. S. Treasury has a reputation for building solidly. Tests applied to typical floor panels would probably reveal strength in the Old Post Office Palais far in excess of modern requirements. The floor plans show an exceptionally efficient distribution of some

138,000 square feet (net) of usable space on the five floors above the sub-basement. From the second floor there is an internal light court 70 x 87 feet extending upward to the roof level. With characteristic Victorian elegance the 22 feet, typical floor heights are sufficient to permit the insertion of three mezzanines between the first and fourth floor ceiling. . . .

During the first part of our century it was popular and quite understandable for critics to reject Victorian architecture in toto, just as every age rejects its immediate past. But by 1960 we should have learned that the twentieth century has no reason to patronize the nineteenth. Why be queazy about the positive values of the Victorians? Without being the devil's advocate we can plead that the Old Palais has sex, architecturally speaking, in a way that makes many slick contemporary buildings appear embarrassingly neuter. H. R. Hitchcock has pointed out that in the age influenced by Berlioz and Wagner, one must, to understand architecture, be ready to accept the piling up of large visual orchestras and choruses.

The Old Post Office is the most distinguished example of its period-style and construction in St. Louis, and ranking high in the country. Of all the post office buildings of its vintage (1869-74) built in Boston, Philadelphia, New York, Chicago, and Cincinnati, the St. Louis design was by far the best. The others are now gone; only Washington's State, War and Navy Building is extant [and it is in danger—Ed.].

To the discerning eye looking for style rather than styles, the St. Louis building is not really baroque but robustly Victorian, a term broad enough to include buildings which use medieval as well as classical vocabularies. The unity of the period, in architecture as in literature and music, depends not on the borrowed means of expression but on the particular Victorian way of using them. The plan of the Old Post Office reflects that of the four-square palazzo designed around a cortile, first developed in Renaissance Italy and later transplanted to France with changes in scale and rooflines.

If St. Louisans with the will to progress could turn their attention from New York imitations toward the positive qualities already here, they would find in the Old Palais an expression of permanence, stability, and the kind of spatial elegance no longer feasible in this age of forced obsolescence. With the exercise of practical sense and imagination the building already on the site could become the strategic central district terminal for mass transportation since it was designed to connect directly with the 42 x 20 foot tunnel under Eighth Street. Linked to the tunnel by escalators, the 39,000 square feet of space on the ground floor could become a very active concourse with appropriate concessions and displays arranged in kiosks, as at Lambert Terminal. The 26-foot ceiling height gives grand scale and the forest of slender columns could be used to anchor the kiosks.

Although we can assume that the interior would be modernized with new lighting, air conditioning, escalators, etc., the whole building should retain the atmosphere of old St. Louis and romantic reminders of its nineteenth century past. Among renters on all floors above the first should be the best restaurant (possibly French) and the best bar (possibly German). There should be throughout a quality of jollity which would infect activities on every floor. As little space as possible should be assigned to offices. There should be no museums as such, but establishments renting space would be encouraged to feature displays and authentic decor relating to riverboats and to the

great West; St. Louis was a terminus for one and gateway to the other.

By raising the skylight of the central court from the second floor to the roof level, this great interior space could be opened up on two sides to the corridors, unifying all floors. The Brown Palace in Denver and the Metropolitan Life Building in Minneapolis (both Victorian) have similar enclosed interior courts. The Old Court House here in St. Louis demonstrates a similar effect on a somewhat smaller scale.

On the outside, an expert should study a possible relocation nearer ground level for the distinguished sculptured group by Daniel Chester French, (who also did the 28-foot figure of Lincoln in the Washington, D. C., Memorial). The eight-foot wide "moat" surrounding the building could be converted into a planting strip for trees and flowers, thus increasing the effective sidewalk width to 35 feet on Locust and 28 feet on Olive, Eighth, and Ninth. No other building in downtown St. Louis provides such a generous setback from the curb—which strongly suggests the advantage to pedestrians in closing three, if not all four streets to auto traffic. A second look at the Grand Old Palais suggests that *our building on the site may be worth two on the model!*

"Miss America at War" and "Miss America at Peace," Daniel Chester French sculptures on the Old Post Office.

PROPOSED PRESERVATION

Candia, N. H. "The House By the Side of the Road" and its poet, Sam Walter Foss, may be honored with the restoration of the Foss birthplace, where he lived for 15 years and which tradition says was "the one and only original 'House by the Side of the Road'." Impetus for the project came from a letter written by a high school student to the editor of the Manchester *Union Leader*, calling attention to the fact that the Foss house could be preserved if the state would raise a sum of money to purchase it and provide for its upkeep. "I have always thought of this house as being friendly, warm-appearing, and well-kept. But when I visited this house, I found it had been deserted for years, unpainted, and whose lawn is the equivalent of a hay field, a sad, neglected house." The state had a lien on the house which would have been sold for taxes, except for a legal impediment involving a missing deed. The story was picked up by the wire services and published in newspapers throughout the East. Solicitous inquiries began pouring into the Granite state from people who could not conceive that New Hampshire would abandon such a natural tourist attraction. Many of the letters contained sentiment, but most of them were inquiries from prospective buyers. It is believed that most buyers would purchase the Foss property to do exactly what the state may do—set up a tourist attraction on a purely commercial basis. Locally, prominent citizens and civic organizations expressed an interest, including the State Recreation Department and the Merrimack Valley Regional Association. The chain of events culminated in Gov. Wesley Powell asking "appropriate agencies of government," including the newly formed New Hampshire Historical Commission, to study the feasibility of making a memorial of the Candia homestead.

Frohna, Mo. The Concordia Historical Institute, St. Louis, Mo., has an opportunity to purchase and develop one of the most historic structures in the history of the Synod. When the Saxon immigrants who founded the Lutheran Church-Missouri Synod landed in Perry County, Mo., in the 1830's, they established several communities including the area around Frohna. One of these early farm complexes, known as the Bergt homestead, may be purchased by the Institute. A two-story log structure attached to the house was used as a parish school and parsonage of the Frohna congregation in the late 1840's and early 1850's. Pastor Christian H. Loeber, then a bachelor, lived in one room of the cabin and instructed the children in one of the other rooms. According to the Institute the log cabin is the oldest building in the Missouri Synod which was used for parish school purposes. The log barn on the property is in excellent condition.

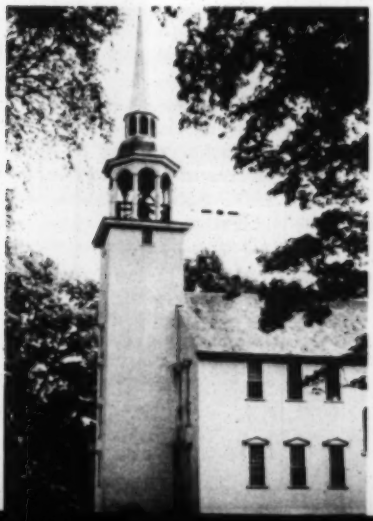
Charles van Ravenswaay, director of the Missouri Historical Society, in commenting on the historical value of the property, wrote: "The view of the old schoolhouse is on a hill with a beautiful view of the surrounding countryside. The lawn contains a number of fine trees, including some old hard maples, and probably one of the largest boxwood bushes anywhere in the country. The lane from the highway to the house winds through a wooded tract and along a little stream, thus making the approach exceptionally attractive. The buildings include not only the log schoolhouse with dovetailed notched corners, but also an exceedingly handsome and large log barn, a log smokehouse, another log outbuilding, and various other structures, forming apparently the original farm group. The frame addition to the log school, built in the late nineteenth century, is not without interest, too, being representative of the country farmhouse construction of that period, and it could well serve as a combination caretaker's house, with one or more rooms furnished in the late nineteenth-century style. I know of no similar preservation in the Middle West, and I believe it would be of interest—not only to the members of your church—but to the public generally."

Holmdel, N. J. The Monmouth County Historical Association has accepted the gift of the Hendrick Hendrickson house from the Bell Telephone Laboratories. William J. Poston, manager of the Red Bank office of the New Jersey Bell Telephone Company, said that the structure is a unique example of colonial architecture dating from about 1730. The house is on the site of a new laboratory building built by the Western Electric Company for lease to Bell Laboratories. The association intends to restore the house to its original condition on another site and to furnish it as it might have appeared in colonial times. Upon completion of the restoration, the structure will be open to the public. The gift preserves for future generations an example of Dutch colonial construction, intact and without renovation over the years. The interior is believed not to have been tampered with by would-be improvers; the house has no central heating system, no plumbing, and no electricity. It apparently escaped renovation because it was vacant for many years, and the owners of the property were interested mainly in farming the land. The concave curve of the roofline and the front and rear overhang are typical of colonial buildings of early Dutch settlers who came into the area around 1690. Since 1929 the Bell Laboratories has used the Hendrickson house for storage, taking care not to damage the interior and to preserve the exterior from weather ravaging.

MEETINGHOUSE ON THE GREEN

The First Ecclesiastical Society of Brooklyn has recently announced a campaign to raise $50,000 to complete the restoration of the old Meetinghouse on the Green in Brooklyn, Conn. Repair work, begun in 1939, was discontinued because of World War II; restoration of the exterior and a start on the interior restoration has been made since 1950 by the Society's Restoration Committee.

The Meetinghouse was erected under the leadership of one of Connecticut's greatest military heroes, Gen. Israel Putnam. In 1760 General Putnam, who had become a member of the First Ecclesiastical Society in 1747, felt that Brooklyn needed a new meetinghouse, to equal the best in any town. This percipitated a clash between General Putnam and Godfrey Malbone, two strong-minded men who disliked each other's politics and theology. Malbone was determined a new church should not be built. The struggle for votes went on with increasing bitterness until February 6, 1770, when Brooklyn's taxpayers voted 72 to 21 to build a new church. Putnam had won.



A committee was commissioned to build "a Meetinghouse 60 feet long, 46 feet wide and 25 feet high from top of the sill to the top of the plate." When completed a balcony ran around three sides of the structure. Pews were of the box type, with the exception of 10 body seats in the center of the floor and another 10 in the balcony. Dominating the interior, opposite the door, was a high canopied pulpit with a folding communion table below it. In 1845 the interior was remodeled. The box pews were taken out and the pulpit was removed. A floor was built across the open space of the auditorium at the balcony level, dividing the interior horizontally. The upper part was devoted to religious services, and the lower was used for social functions. In the hurricane of September 1938, the spire fell to the ground, and considerable damage was caused to the roof, the windows, and portions of the interior.

Since 1950, $3,484.98 has been spent which enabled the Society to restore the exterior to its 1771 appearance. This was made possible through the income of a small endowment fund owned by the Society and with financial assistance from the American Unitarian Association.

The Society wishes to preserve the Meetinghouse as a monument to General Putnam, who worked with zeal to build it. There are monuments to him as a patriot and soldier but none to him as a churchman. He was elected in 1772 to be "Caretaker and Bell-ringer," at a salary of three pounds a year, a position held only by one regarded with high esteem. He was usually moderator at town meetings which in his day were always held at the meetinghouse. He was buried on May 9, 1790, from the meetinghouse, "a staunch patriot and citizen who cared to lead where any dared to follow."

PRIESTLEY HOUSE-LABORATORY

The newest acquisition, as of July 1, of the Pennsylvania Historical and Museum Commission is the Joseph Priestley house in Northumberland (near Sunbury), Pa., according to Dr. S. K. Stevens, director. The famous scientist's house was acquired a number of years ago by an interested group of alumni of the then Pennsylvania State College to save it from possible destruction. Title of the structure was transferred later to Pennsylvania State University which maintained the property for many years. Eventually this arrangement became unsatisfactory, and the house was taken over by the Northumberland Borough in 1955.

Dr. Priestley, a celebrated English chemist and a man of science, came to this country in 1794 to avoid the persecutions of the British government for resisting some of its laws connecting church and state. He was most famous for his discovery of oxygen in 1774. He also isolated and described many other gases—carbon dioxide, hydrogen chloride, hydrogen sulphide, nitric oxide, nitrous oxide, sulphur dioxide, and ammonia. Here in the house in Northumberland, working in his laboratory in 1779, he isolated carbon monoxide.

Journeying from Philadelphia, at Harrisburg Priestley hired "a common waggon" in which he and his wife "slept the two last nights, being much more comfortable than in the inns." In 1794 there were a hundred houses in this town, lying among the Alleghanies at the point where the northern and western branches of the Susquehanna meet.

Mrs. Priestley was delighted with Northumberland. "I am happy and thankful," she wrote, "to meet so sweet a situation and so peaceful a retreat as the place I now write from. Dr. Priestley also likes it and of his own choice intends to settle here. . . ."

A site for the house was selected in August. Because of the wet and unhealthy summer it was impossible to bake bricks. As there was no seasoned wood at hand, the timber for the house had first of all to be dried. This procedure was described by Dr. Priestley. "To kiln-dry boards we dig a trench about two feet deep, the length of the boards and what breadth you please. We then support the boards with the edges downwards, and so that when the fire is made under them, the smoke and heat may have access to every part of them. Two or three stages are placed one over another, and, on the outside, boards to keep off the rain. In ten days they will be as much dried as by exposure to the air two years. We commonly kiln-dry ten thousand feet at a time. The firewood must be such as is not apt to flame, lest the boards should take fire, which sometimes happens. The expense cannot be much. A house constructed with such boards, I prefer to one of brick and stone."

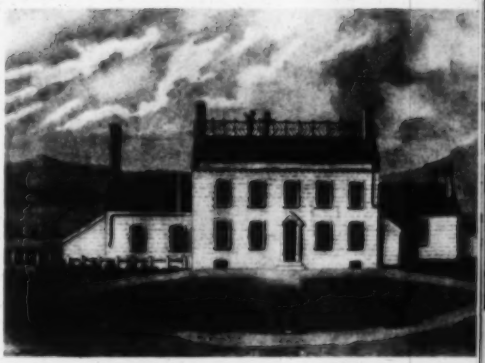
During the first autumn, Priestley was invited to fill the chair of Chemistry at the University of Pennsylvania. He had already gone to considerable expense in moving his library, apparatus, and other possessions to Northumberland; and the pleasanter climate and comparative low cost of living led to his refusal. Priestley was anxious to found a college at Northumberland, but after several persons had interested themselves in it, the scheme was finally dropped. If it had taken shape, Priestley hoped it would give impetus to the founding of a Unitarian congregation.

In a letter written by Priestley to Thomas Jefferson, January 30, 1800, which is preserved in the Library of Congress, he explained how the project for the college came into being, and

what had been anticipated and visioned: "On my settlement here the gentlemen in the neighborhood, thinking to make me of some use, set foot on a college, of which I gave them a plan, and they got it incorporated, and made me the president; but though I proposed to give lectures gratis, and had the disposal of a valuable library at the decease of a learned friend, and had it in my power to render them important service in various ways, yet owing I suspect, in part at least, to religious and political prejudices, nothing more has been done, besides marking the site of a building these five years, so that I have told them I shall resign."

With the exception of Thomas Cooper, Priestley had very little congenial society at Northumberland, even if that can be called congenial, since the two men differed on religion. Cooper and Priestley had been friends in England. He preceded Priestley to America and in 1795 he was naturalized. While living in Priestley's house in Northumberland, he published *Political Essays,* for which in 1801 he was convicted for libel under the Alien and Sedition Acts, and sentenced to six months imprisonment and a fine. This fine was subsequently repaid to his heirs. Jefferson declared Cooper to be the greatest man in America, in powers of mind and acquired information.

The spacious mansion faces the river and is about a quarter of a mile from the water's edge. An ample farm was attached to the property which was stocked by cattle of the best blood, which had been imported by the doctor at considerable cost, and enhanced his reputation as a farmer. The mansion was large, having a center building, with wings at each side. One of these wings was a kitchen; the other was the doctor's office and laboratory. The house continued to be the residence of a number of Priestley descendants, the last one being Dr. Joseph Priestley, 4th.



Priestley House from an old print.

The house has been the site of numerous visitations and pilgrimages of scientific groups, perhaps the most noteworthy being that of July 31, 1874, on the 100th anniversary of Priestley's discovery of oxygen. Seventy-five scientists came to Northumberland for a mutual exchange of ideas and observations at the home and grave of Joseph Priestley. It was here that Persifor Frazer, Jr., assistant professor of chemistry at the University of Pennsylvania, proposed "the formation of a chemical society" which proposal came to fruition two years later when the American Chemical Society was organized in New York City April 6, 1876. Fifty years later when the semicentennial of that society was celebrated, its first session was held September 6, 1926, at the home and grave of Priestley. The legislation authorizing acquisition of the property by the Commission as a gift from the borough of Northumberland also provides for an advisory board of five persons representing the American Chemical Society and the chemical industry. It is hoped that the house may be a national memorial for chemists and the industry. Plans call for an early restoration of the original Priestley laboratory.

DESTRUCTION. *Baton Rouge, La.* Fire reduced to a mass of ashes and rubble *The Cottage*, one of the famous mansions on the River Road. It has been said that of all the mansions that once lined both sides of the Mississippi between Baton Rouge and New Orleans, probably none contributed to the fame of the River Road more than *The Cottage*. Located on a bend in the river known as Conrad's Point, it was the home Col. Abner Duncan planned for his daughter Frances Sophia and her fiance, Frederick Daniel Conrad. (His brother Charles married Angela Lewis, daughter of Lawrence and Nellie Custis Lewis of *Woodlawn Plantation*, Mount Vernon, Va. Their sister, Mary Conrad, married David Weeks, Weeks Hall's great-grandfather.) Young Conrad erected the building and developed

and cultivated the grounds. It was regarded as one of the finest sugar plantations in the area.

The first story of the structure was built of brick, while the upper 1½ stories were of wood. It contained 24 rooms, with a spacious gallery extending along the front and broken by a wing on either side. The gallery above and below rested on eight massive brick columns. Another, smaller gallery was located at the rear of the house. It was supported by six columns similar to the ones in the front. Illustrious men of history were entertained in the house; among them were Zachary Taylor, the Marquis de Lafayette, Judah P. Benjamin, and Henry Clay.

During the Civil War the mansion was occupied by federal officers. A number who died of fever were buried in a plot at one side of the house. Just prior to the war, Conrad's Point was the scene of one of the most terrible disasters in the history of the area —the explosion of the steamboat *Princess*. On February 27, 1859, the steamboat was heading down the river, loaded with sightseers to watch the famous race between the *Natchez* and the *Robert E. Lee*. A heavy fog had lifted and the *Princess*, then the fastest on the Mississippi, was possibly trying to make up for lost time. Just as she reached Conrad's Point there was an explosion and about 70 passengers were killed. Those who managed to get to shore were met by Mr. Conrad's slaves who covered them with flour, rolled them in sheets, and carried them to *The Cottage*.

Novelist Frances Parkinson Keyes chose the house to live in during the 40's while she wrote *The River Road*. *The Cottage* was filmed as Clark Gable's plantation house, *Pointe de Loupe*, in the movie "Band of Angels" in 1957. It was also used in a silent movie, "Burning the Candle," in 1917 and in "Cinerama Holiday" in 1956.

The fire marshal's office termed the fire "accidental." He pointed out that the Baton Rouge area had experienced a severe thunderstorm that night which disrupted the electrical service in the vicinity of the mansion. It was on the levee opposite its colonnaded galleries that the body of murdered Dr. Rosamond McMillan, Louisiana State University botany instructor, was recently discovered, although officials discounted any connection between the fire and the murder.

The huge residence was owned by James J. Bailey and his sister, Mrs. Claude F. Reynaud, of Baton Rouge. It had been in the same family since it was built as a honeymoon lodge. The owner refused to place a value on the house or its furnishings. He said it would take about $150,000 to rebuild the 24-room house on a per footage basis if figured on today's construction market. Mrs. Bailey, the owner's wife, remarked that it was ironic that the place should have been destroyed, since in recent years it has been better cared for while vacant than during any period prior to the Civil War.

"The blaze," Bailey said, "was more impressive than anything ever filmed in Hollywood. While driving toward the mansion at about 3 a.m. I could see the flames reflected on the low clouds. It looked like the mushroom from an atomic explosion except there was no smoke—only light. I had known that *The Cottage* was an exquisite work of architecture, but this had never been more evident than this morning. The outline of the stately structure could be seen through the curtain of fire—perfect in its symmetry." No attempt will be made to rebuild *The Cottage*, although Mrs. Bailey mentioned that since some of the walls on the ground floor are still standing, she may try to have plans of the floor drawn for a record of the mansion.

GOOD-TIME PLACES

Pittsburgh, Pa. "The market should become a good-time place, with all the shooting galleries and pinball machines and stuff for which you now have to go way out to the airport," said Editor Douglas Haskell of *Architectural Forum,* when speaking recently in Pittsburgh. He sensed the neglected potentialities in Pittsburgh's historic and picturesque Diamond Market and envisaged something of a honky-tonk atmosphere of the sort found in New York's Times Square.

Writing in *Fortune Magazine* in April 1958, Jane Jacobs said that the "neglected old Diamond Market, with just a little showmanship, could be a fine threshold to Gateway Center." It is Miss Jacobs' thesis that the urban planners and redevelopers are too antiseptic in their approach to the rebuilding of downtown. She sees the new areas as "spacious, park-like and uncrowded. They will feature long green vistas. They will be stable and symmetrical and orderly. They will be

(*Continued on page 72*)

Pittsburgh's Diamond Market from an 1861 lithograph by Otto Krebs after a drawing by J. P. Robitzer. Destroyed in 1852, this market was replaced in 1912 by the present Diamond Market.

1920 view of the Candace Allen House, Providence, residence of Mr. and Mrs. William Slater Allen. The house was designed by John Holden Green and built between 1810 and 1816 for Candace Allen.

Providence, R. I. "Because it chose a hard-headed approach to a visionary undertaking," writes the Providence *Bulletin,* "our town is currently a focal point of nationwide attention." The city's College Hill Master Plan, hailed by experts as a model for projects of its kind, is winning recognition as an outstanding urban renewal study. Produced by the combined efforts of the city, the Providence Preservation Society, and other private agencies, the plan grew from the desire of many East Side leaders to save valuable old buildings while renewing and modernizing the area. It proposes to incorporate conservation of historic and architecturally important structures into a plan providing for twentieth-century living, and a framework for future growth and development.

Providence has been singled out in an article in *Architectural Forum,* devoted to the new art of rebuilding America's cities, as an example of the growing realization that cities, their history, and their architecture should be considered in terms of harmonious continuity. The magazine article traces the evolution of the movement to preserve the city's traditional architecture

(*Continued on page 72*)

Sacramento, Calif. "A people unconscious of its history is like a man smitten with loss of memory who wanders about aimlessly till he comes to grief," wrote Esme Wingfield-Stratford, the British historian. Sacramentans have given evidence that they are conscious of their city's history and are willing to do something about it.

The Sacramento Historic Landmarks Commission sent out letters soliciting support for the proposed West End Project of Old Sacramento and Sutter's Embarcadero. About 10 per cent of those who received letters answered in less than a week's time. The letters indicate a deep awareness and pride in the colorful history of Sacramento. One citizen wrote: "I came to Sacramento as a tiny child, but still remember how the lower end of Sacramento used to look. It has always saddened me to have the old business section replaced by a slum area."

"Probably few Sacramentans are left," wrote another resident, "who remember all that happened in the block J/K/2/3. For instance, the I Street corner was not only the gambling center where the newly devel-

(*Continued on page 73*)

Sacramento *Bee's* original headquarters in the West End.

Golden Hill Street, looking from the burying ground to the harbor. Four of the houses shown are recommended for restoration in the Tunnard and Harris plan.

Newport, R. I. With the recommendation that Newport must develop itself into a twentieth-century city, stimulate its economy, and preserve its historic heritage, Planning Consultants Tunnard and Harris in January submitted their Preservation Planning Report to the Newport Historical Society. The first or fact-finding phase of the Society's long-range program to rehabilitate Newport as a historic city, the study was financed by a $13,500 grant to the Society from the Avalon Foundation. The report serves generally to point out the areas which need further surveys and studies within the framework of the master plan. Tunnard and Harris have not attempted to draw complete plans but instead suggest an attitude or a direction in which future changes might be planned.

Chiefly, the report concentrates on rehabilitating the downtown area, easing traffic congestion, providing adequate parking, and means of encouraging the tourist industry. Above

(*Continued on page 74*)

(Pittsburgh)
clean, impressive, and monumental. They will have all the attributes of a well-kept, dignified cemetery."

The Pittsburgh *Post Gazette* in a recent editorial backs up both opinions. "That may satisfy the office worker who steps out at noon for a breath of fresh air but it doesn't bring people into the city for amusement and recreation. In order to do that, Pittsburgh, like any other city, should offer something livelier. There ought to be a few off-beat corners or squares with imaginative architecture (like Gaudi's conversation pieces in Barcelona, the Buddhist temple in San Francisco, or certain of Frank Lloyd Wright's uninhibited works) and an atmosphere of gaiety.

"At this stage in Pittsburgh's downtown redevelopment, there isn't much that is old and still worth reclaiming. The Diamond Market and square provide notable exceptions. That area should be given imaginative attention in the master plan for downtown to be drawn up by the Regional Planning Association for the City and the Golden Triangle Association. It could become what Chinatown and Fisherman's Wharf are to San Francisco."

(Providence)
of the past with plans for the future. It pinpoints the start of the efforts of the Providence Preservation Society (a Trust member) to eight years ago when buildings of historical significance were demolished to make room for new dormitories for Brown University.

The major emphasis in the Providence plan is that there is a legitimate place for tradition in any plans for the future. There is no attempt to insist that new construction in historic areas be made impractical by an insistence on conformity to outdated styles and standards. At the same time, the plan was designed to halt further losses of structures of established historic value by ruthless demolition to make room for new construction in established neighborhoods.

Off-street parking facilities and pedestrian shopping malls are blended into development plans for the area to satisfy the twentieth-century needs. Proposed new residential construction was suggested which would retain only in exterior form and scale a desirable harmony with their eighteenth-century neighbors.

College Hill is the city's earliest settlement laid out by Roger Williams. The periods of architecture represented are early Colonial; Georgian mansions of merchant princes whose prosperity derived from the triangular clipper ship trade in rum, slaves, and molasses; and handsome examples of the Federal, Greek Revival, and Victorian.

A modest start on the development has been made. Private funds have been used to purchase a number of run-down but tradition-steeped houses. They are being made structurally sound and are having their exteriors restored to provide a start for the "historic trail" along Benefit Street, the heart of the preservation portion of the plan.

The old dwellings which have been bought by a commercial corporation will be made available to buyers with no restrictions on the modern adaptation which may be carried on inside them. Each restored dwelling will be distinguished by a plaque showing the name of the original owner and the date the house was built.

Many of the valuable buildings will be protected if a proposed historic zoning ordinance submitted to the City Council wins approval. The statute enacted by the R. I. General Assembly to permit cities and towns to create historic zones to preserve and protect

architectural treasures was inspired by the College Hill Plan. The towns of North and South Kingstown have adopted such ordinances, and Providence may be the third to do so. To be created by the measure will be a historic district commission with authority to control the alteration or demolition of structures of recognized value within the bounds of the historic zone.

(Sacramento)

oped delta ranchers' profits were drained in the coffers of the gamblers but it was also the medical center. Most doctors then were experts in handling pistol wounds. Our own grandfather, a surgeon in the Confederate Army, who lost his plantation on Dorcheat Bayou in the carpetbagging days, started life anew. The fevers that raged in Sacramento, both malaria and yellow fever, were the same as he was treating in the Mississippi delta." Jack C. Chew added an Oriental-slanted endorsement. "Confucius says: 'a picture is worth more than a thousand words.' What is more beautiful than history in the flesh? I heartily endorse the recommendations made by your commission."

In its campaign to preserve West End landmarks, the Commission recommended, as the first stage in their plans, that two buildings be established as museums. It calls for the re-establishment of the city-owned Pioneer Telegraph Building as a museum and the purchase of a two-story brick hotel on the southeast corner of Second and J Streets to help house historical objects. The telegraph building, home of early wireless companies and donated to the city by the Western Union in 1938, was in use as a museum from 1939-53. The hotel, built in 1857, was the site of the D. O. Mills Bank from 1865-1912. Dr. Aubrey Neasham, state historian and committee secretary, said the State Division of Beaches and Parks would like to see the Newton Booth buildings, home of a pioneer governor and senator, used for the museum. Regardless of the site chosen for the museum, the Commission recommends that it be large enough to accommodate displays of large objects, such as stagecoaches, with paintings and figures as background.

The Sacramento Redevelopment Agency said that all historical objects and landmarks in the redevelopment area "could be preserved," but that it has no authority to give away land or buildings. The agency "is willing and anxious to co-operate fully with other official and semi-official groups dedicated to the preservation of Sacramento's historic landmarks."

The plan is backed by the civil leaders of Sacramento. City Manager Bartley W. Cavanaugh said the goal to preserve the West End will have the support of all city officials. He emphasized that "acquisition of historical landmarks should be a community-wide effort, including the state, and that the city should share in the cost."

The Sacramento *Bee* has started what it hopes will be a new "Gold Rush" to Old Sacramento, by business organizations, lodges, clubs from all over California, with its application to the redevelopment agency for the right to purchase the original Bee Building. "The *Bee*, ardently believing in the practical and handsome redevelopment of that portion of Sacramento beginning with our priceless river front, wishes to make concrete its faith in Sacramento's future by assuming financially a small part of that redevelopment. . . . And in that new 'Gold Rush' it is to be hoped that many of the wonderful new pioneers of 1960 will join those who, like the pioneers of the 1800's, came to Sacramento bringing with them memories of the wealth of history and beauty and enterprise of their native cities in all parts

of America and from all the continents. The *Bee* believes, with growing numbers of Sacramentans, that the Capital City of California is standing at a crossroads. The turn it will take must be decided now. It will be too late when all the buildings of this outstanding historic city are torn down, to do anything but cry."

Restored and refurnished in keeping with its original period in the 1850's, the building will be used by the *Bee* as a newspaper museum in which to house its collection of early California newspapers dating from 1849, early mechanical equipment, including a Washington hand press, old type fonts, historical wood cuts, lithographs and pictures, and artifacts and historical papers. It would also maintain a small downtown office in the restored landmark to accommodate advertisers and subscribers.

(Newport)

all the study emphasizes that all planning must center on restoring and preserving the historic buildings for which Newport is famed. It is noted that the chief difficulty will come from the fact that Newport's historic area and downtown business district coincide with each other.

In a historical introduction, the planners point out that "free-worshipping Rhode Island" does not have towns centered on a single colonial church with a village green. In Newport, the important public buildings are not massed in a square but are scattered, "presenting a most interesting and unusual urban scene."

The report recommended a $40,000 survey of parking and traffic leading toward a plan to better handle both traffic and the large crowds that mob Newport for special events. Newport, the survey notes, is the only one of the 13 colonial capitals which retains its original street pattern. Thames Street, the prime target of the Historical Society's report, was described as an eighteenth-century road trying to serve twentieth-century traffic.

The dream of Trinity Church to remove structures west of the colonial edifice, preserve its three historic buildings, and create an open plaza down to Thames Street is seen by the consultants as an effective "opening wedge" which must, however, be integrated into an overall downtown plan. They have suggested a landscaped area raised enough to allow commercial shops on the Thames Street level, with underground parking behind them. A project of this sort would aid in gaining interest from federal redevelopment groups and set an example for the face-lifting that is necessary in the Thames Street area. Tunnard and Harris term the Trinity Church plaza and the accompanying shop and parking facilities "a commercially feasible historic concept."

In colonial times, there were "finger vistas" from Thames Street down the wharves to the harbor, but this seascape has been blocked by the mixed industrial and commercial activities that have grown up on the west side, or water side, of the street. Tunnard and Harris see the possibility of new commercial structures running perpendicular to the waterfront. These could be of low height and have individual shops with their fronts paralleling the wharves, rather than facing east in a solid line toward Thames Street. The waterfront would have numerous parking areas available from Thames Street and the general effect would be one of openness.

The planners singled out the Golden Hill Street area as a neighborhood to illustrate "the possibilities of rehabilitating and making commercially feasible an existing housing sector of a preservation district." Bounded by Golden Hill, Spring, William, and Thomas Streets, the area now has 21

dwellings, three garages, and a commercial building, a total of 25 units. Eleven of the present buildings have value for historic preservation, Tunnard and Harris find. If 14 new housing units were added, the total would still be 25, but the effect would be a revamping of the area. Sketches of what Golden Hill Street might look like indicate that the district would be opened up by careful placing of parking areas and paved patios among the building units. Any new structures could harmonize with the old in height, roof outline, and exterior treatment, but they would not have to be imitations of colonial buildings.

An unusual aspect of the Tunnard and Harris study of housing is the emphasis on the "historic axis concept." It was found that important historic buildings have sprung up along axial streets, like Washington Street or Spring Street, rather than in blocks or districts.

The projected development includes the clearing of Market Square, leaving its south side as a row of colonial-type buildings like the Seamen's Church Institute. A marina would be established at the Government Landing, as already proposed by the city. This would bring a substantial business to Newport, provide a recreation area, and enhance surrounding property values; increased business in the Thames Street area would make it self-supporting.

Whatever is done downtown must be integrated with the development of nearby historic areas, the planners caution. The central business district revamping should have some logical relationship to what is done with colonial structures along Spring Street, to "project boundaries" determined by the Redevelopment Agency, and to neighboring "impact solutions" like the rehabilitation of the Golden Hill Street area.

One of the primary problems at the present time of the Newport Historical Society is to find "adaptive uses," either commercial or residential, for the city's historic buildings. They are also seeking additional funds to finance the development of the master plan, the second phase of the program. Implementation will be the third and final phase.

PULL DOWN THE CITY

From Walter Muir Whitehill, director of the Boston Athenaeum, came a copy of the following letter, with a note: "I have tried a line of argument in the enclosed letter that might be useful in other cases, i.e., pull the whole city down, including the mountains, and be done with it."

The Editor
The Salt Lake *Tribune*
Salt Lake City, Utah

Dear Sir:

This noon I overheard the conversation of two young businessmen who were admiring the model of the proposed Civic Center displayed in your Main Street window. Their thought was that if one built the new buildings and then "pulled down that old cuss over there"—pointing with evident distaste to the present City-County Building, "Salt Lake City would have a *real* Civic Center."

If one pulled down not only "that old cuss" but the Temple, the Tabernacle, the Lion House, the Eagle Gate, the house of the Utah State Historical Society and the This is the Place Monument, and then, by concerted use of modern earth-moving equipment, levelled the mountains that ring the city, using the material thus obtained to fill in the Great Salt Lake, Salt Lake City would not only have a Civic Center of the 1960 fashion but would look like almost every other city in the United States and some in the Netherlands and Israel.

IN DANGER

Occoquan, Va. Modern explosives may destroy *Rockledge,* a colonial house designed by William Buckland which survived the Revolution and the Civil War. Its owner, Laurence A. Barnes, has evacuated the 200-year-old structure, sometimes known as *The Den,* charging that blasting at a nearby quarry has brought the 11-room stone house to the point of "structural disaster." In a law suit he asked that the quarry company be forced to stop blasting and restore his historic house or compensate him for damages estimated at $150,000. *Rockledge* was built for John Ballendine on a rocky hillside overlooking the Occoquan Gorge, which has since been tamed by reservoir dams. He moved to Fairfax County to be nearer his flour and grist mills and his iron foundry at the falls of the Occoquan. A friend of George Mason, Ballendine with Mason, George Washington, Robert Carter, and William Fitzhugh was involved in the Potomac Canal project. *Rockledge* was one of the few stone residences on which Buckland worked and one of his first commissions after leaving *Gunston Hall.* "The house," write Beirne and Scarff in *William Buckland, 1734-1774, Architect of Virginia and Maryland,* "contains simple but good woodwork consisting of six conventional mantels, chair rails, base boards and cornices in the principal rooms. There is a handsome dentilled cornice on the exterior." The blasting has caused plaster to fall, has separated seams, and created cracks in the 8-inch stone walls. Mr. Barnes, whose family has lived in the house since the early 1930's, moved out in January, leaving the property marked by "danger" and "no trespassing" signs in an attempt to ward off vandals.

PUBLICATIONS

American Historical Documents, edited with introductions by Harold C. Syrett, professor of history, Columbia University. New York: Wayne & Noble, Inc. 1960. 427 pp., index. $2.25

Number 100 in the College Outline Series, the volume covers a range of documents from the First Charter of Virginia (April 10, 1606) to the Hawaiian Statehood Act (1959). More than 350 documents are quoted or summarized.

The County Courthouses and Records of Maryland, Part One: The Courthouses. Morris L. Radoff. Annapolis, Publication No. 12, The Hall of Records Commission. 1960. 170 pp., index, illus. $5.00

In the settlement of Virginia and Maryland perhaps no other institution, except possibly the church, played a more vital role in the cultural and social life, as the county courthouse. Indeed, in many counties, the courthouse served as church or even tavern, until these other indispensable structures could be erected. Dr. Radoff, in his well-written, thoroughly documented history of Maryland's courthouses, has assembled a mass of rare pictorial material. He comments on the problems involved, "In later years, most of our historical writing had been unblinking borrowing from secondary sources. Few newspapers have been preserved, and when they are extant they are scattered through many depositories. Photographs of courthouses, even of those still standing or those only recently disappeared, were difficult to find. And finally, in this generation there was little interest in—perhaps because of little knowledge of—the courthouse.

"Could it be that for this same reason all of the early courthouses have

been so lightly discarded? Maryland, which has suffered little by fire, war or flood or storm, has preserved only two courthouses of the eighteenth century, that of Queen Anne's County, dating from the last quarter of that century, and one other at Easton, which is now encased in a Georgian structure of 1958; while Virginia, which has been ravaged by war, can still boast of a number of beautiful courthouses of the Colonial period."

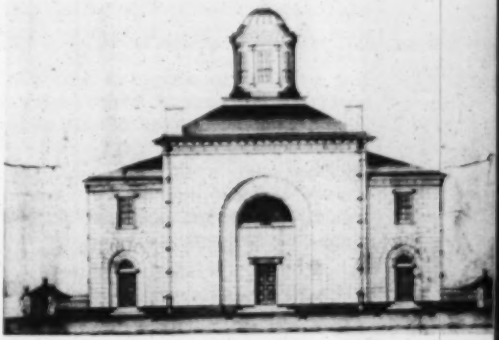
In the recent inventory of Virginia architecture field workers established the survival of 55 pre-Civil War courthouses of which 11 are from the eighteenth century.

On the other hand, Virginia once boasted 100 counties, and at the time of the Revolution was the largest, most populous and wealthy of the American colonies. Many of the courthouses were laid out as courthouse towns in remote rural areas that have not encountered the explosion of cities in their midst.

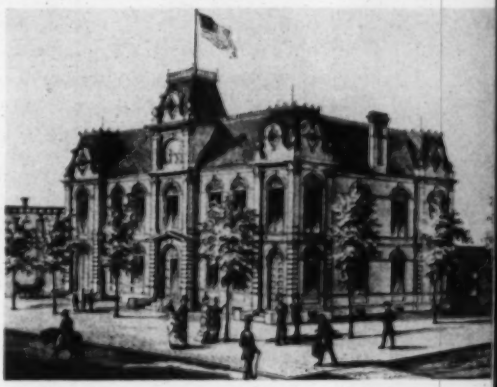
The tides of local taste are clearly reflected in successive stages of the surviving Maryland courthouse buildings, most dramatically illustrated in the series of documentaries of the Washington County courthouse in Hagerstown, Md. An old lithograph of the first courthouse of 1785, which included a market below, is followed by an architect's drawing and view of the 1823 courthouse designed by Benjamin H. Latrobe, and constructed under the direction of John Harbaugh, of simple and monumental design. The design was promptly modified in an attempt to rectify impossible acoustical conditions, and additions were erected which were swept away in the fire of December 1871. The courthouse of 1874, with additions of 1933, is the last phase in the development of a fitting habitation of the county officials.

—H. D. B.

Washington County courthouse of 1785.



Washington County courthouse of 1823.



Washington County courthouse of 1874.

Arlington Heritage: Vignettes of a Virginia County, revised from materials much of which first appeared in serial form in the Northern Virginia Sun. Eleanor Lee Templeman, privately published, second printing. 1960. 200 pp., illus., index. $5.00

The Arlington Chamber of Commerce has given Mrs. Templeman a citation for her outstanding work in the field of arts, and for this contribution to the conservation of Virginia's heritage. Commenting on the first edition, Richard H. Howland, president of the National Trust, stated, "There is no substitute for the first-hand appreciative knowledge of the local historian; and in Eleanor Lee Templeman we have a dedicated expert who has so many ties with the history of our nation." Mrs. Templeman herself took many of the good modern photographs that profusely illustrate the work, but also has brought together little-known engravings, Civil War, and other early photographs of Arlington landmarks.

A Charleston Sketchbook. 1796-1806. Drawings by Charles Fraser. Introduction and notes by Alice R. Huger Smith. Charleston, S. C.: The Carolina Art Association and Rutland, Vt.: Charles E. Tuttle Company. 1959. 100 pp., 40 sketches, biblio. $3.75

Forty watercolor drawings of early Charleston and the surrounding country, including plantations and parish churches, by Charles Fraser are reproduced by offset in full color from Fraser's personal *Sketchbook* covering the period 1796-1806, begun when Fraser was 14. Although his talent for drawing was recognized in his youth and he wished to study painting, he followed the advice of his family and studied for the bar, practicing law from 1807-18. In that year he felt that "having acquired a competence" he was at liberty to risk the vicissitudes of an artistic career, and, retiring from the bar, he began painting professionally. From his original *Sketchbook*, 40 illustrations have been selected as representing a unique picture of early Charleston.

The aim in designing the book, which was printed in Japan, was to reproduce as closely as possible, with modern materials and methods, the style of book design contemporary with the original. The type used, Caledonia, recently designed by W. A. Dwiggins, is derived from such classic types as were used in the early republic period. The binding simulates the chintz and paper boards of the time. The original leaf size has been retained.

The Jews in Minnesota: the first seventy-five years. W. Gunther Plaut. New York: American Jewish Historical Society, 1959. 347 pp., biblio., index. $5.75

This is a scholarly work in the Society's American Jewish Communal Histories, part of the 68-year-old organization's continuing production of important documents of American history.

MEMBERSHIP

Recent new member organizations of the National Trust are the Balch House Associates of the Beverly Historical Society (Mass.); Knoxville Chapter, Association for the Preservation of Tennessee Antiquities; Lexington Garden Club (Miss.); Old Island Foundation, Inc. (Fla.); Southampton Colonial Society (N. Y.); Stage House, Inc. (N. J.); and the Pilgrim Society (Mass.).

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